

AMERICAN ART NEWS.

Vol. V. No 6.

NEW YORK, NOVEMBER 24, 1906.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—Exhibition of the Vital Benguiat collection of XVI., XVII. and XVIII. Century art objects and textiles, December 1 to 6.

Astor Library.—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of To day." Prints from "The Etcher," English publication illustrating English etching in the '80's.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of historical book bindings. Old engravings and art objects.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Collins Galleries.—French and English fans of the XVIII. Century.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Special exhibition of XVII. and XVIII. Century French art.

Fishel, Adler and Schwartz.—Exhibition of portraits by E. Wyley Grier to December 2.

Féral Gallery, Paris.—Ancient and modern paintings.

Fine Arts Building.—Water Color Club exhibition to December 2.

Gimpel and Wildenstein Galleries.—High class old paintings.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture.

Holland Art Galleries.—High class modern paintings.

Knoedler Galleries.—Exhibition of portraits by Hans Temple and English sporting prints.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Leicester Galleries, London.—Water colors illustrating J. M. Barrie's "Peter Pan," by Arthur Rackham.

Lenox Library.—Exhibition of Hopkins collection of photographs of Italian works of art, and etchings by Adolphe Lalauze.

Macbeth Galleries.—Exhibitions of paintings by American Artists.

Montross Gallery.—Exhibition of works by American Artists, to December 1.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Noe Galleries.—Important Barbizon paintings. Exhibition of works by Modern Dutch Masters.

Oehme Galleries.—Paintings and Water Color drawings.

Powell Gallery.—Exhibition of old English prints—fac-similes. E. Mars color prints, to December 1.

Pratt Institute.—Exhibition of paintings by Leonard Ochtman, to December 1.

Ralston Galleries.—Works of Art. H. O. Watson & Co.—Decorative works of art.

Williams (Max) Gallery.—Old English colored prints, after Moreland and others.

waiting with this hope in the belief that merit would win. Taking into consideration the honors he had received abroad, he finally arrived at the conclusion that to wait longer for honors from the National Academy was futile, so he sent in his resignation. Asked where he would exhibit this year, he said: "I shall send two pictures to the Salon. There I am free."

The Woman's Art Club of New York announces a Christmas sale of "thumb nail" sketches at the Pen and

for this monument which has so pleased the committee that it will in all probability be accepted, or at least largely followed. The materials are to be white marble and bronze. Six hundred thousand dollars is still needed to complete the appropriation.

A large number of the directors of the museums and picture galleries of Europe and many collectors assembled in Berlin, November 20, to witness the sale by auction at the Schulte Gallery of the famous collection of pictures belonging to Baron von Koenigswarter, of Vienna, chiefly masterpieces of the Dutch school.

A portrait of Rembrandt by himself brought \$45,000. It was bought by Baron Gutmann of Vienna. Ruben's portrait of Consul Marselar brought \$21,000, the purchaser being a Paris dealer. A landscape by Cuyp, a painting famous for its morning sun effect, was sold for \$18,000. Two life-size portraits of men, by Van Dyck, brought \$14,000 and \$15,000, respectively. A small rococo by Lancret sold for \$15,000. Other pictures sold, with their prices, were as follows: A Teniers landscape, bought for the Kaiser Friedrich Museum, Berlin, \$7,500; portrait of a gentleman, by Franz Hals, \$7,250; four paintings by Adrian van Ostade, \$9,750, \$8,250, \$10,000 and \$10,500, respectively; Hobbema's "Hut on a Mountain Path," \$10,500; Claude Lorraine's "Italian Coast," \$3,800; Canaletto's "Piazzetta," \$8,100; Reynolds's portrait of Abraham Hume, \$3,800, and Reynolds's portrait of himself, \$6,000. The total receipts of the sale are calculated to have been about \$350,000.

It was stated recently at the W. Starbuck Macy sale of art objects, which Mr. James P. Silo has been conducting at the Fifth Avenue Art Galleries, that Mr. Macy has in his will left his entire collection of Wedgwood porcelains to the Metropolitan Museum of Art. This collection represents the finest periods and the greatest designers, including Flaxman, and is valued at more than \$50,000.

An equestrian statue in bronze of Wade Hampton, by F. Wellington Ruckstuhl, was unveiled on the state house grounds at Columbia, South Carolina, on Tuesday, November 20. The statue was cast by A. Durenne, of Paris, is about sixteen feet high, and weighs 7,500 pounds.

The pictures in the Brooklyn Museum of Arts and Sciences have been recently rehung. The principal canvases in the museum have been concentrated in one large gallery, which includes thirteen paintings of the old English school, five old French masters, eleven Dutch masters, three Flemish masters, and thirteen examples of the old Italian school. The French school of 1830 is represented by twenty-three paintings, the Continental period by twenty-one, and pictures by American artists, thirty. One-half the space of the remaining three walls has been devoted to modern French and Continental pictures. The rest of the space is filled by American paintings, with the exception of two large pictures by Verestchagin.



THE RED ROSE

By J. Carroll Beckwith

Shown in American Art News Southern Circuit Exhibition

SALES.

American Art Galleries.—Vital Bruguat collection of XVI., XVII. and XVIII. Century art objects and textiles, December 6, 7 and 8, at 3 P. M.

Fifth Avenue Art Galleries.—Khayat collection of Greek and Roman antiquities, November 29, 30 and December 1, at 4 P. M. Collection of ivories (same dates), at 3.30 P. M.

In the Sunday issue of the New York Times, Mr. Henry Mosler, whose resignation as an associate from the National Academy of Design was exclusively announced in the last issue of the Art News, said:

"I have nothing further to say except that my resignation has been sent in as an associate of the Academy, and that it has been accepted by that body with a polite note of regret." Mr. Mosler added that he had hoped to become an Academician, and had been

Brush Club, 30 West Twenty-fourth Street, to open on December 3, and continuing to the 9th inclusive from 2 to 7 p. m.

According to a London paper the Metropolitan Museum has bought an example of the painting of Mr. Hornel, a member of the Royal Scottish Academy. He has declined membership in the Royal Academy, London. Hornel is a painter somewhat like Frank Brangwyn, whose pictures are rich color schemes somewhat suggestive of tapestries.

A monument is to be erected here to the memory of Fulton—a monument which is to be at the same time a memorial and a tomb. It is to be paid for by popular subscription, and Cornelius Vanderbilt is the president of the association which has the work in charge. Leopold Bracony has modeled and sent to this country a design

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

A course of lectures and criticisms on compositions, by Frank Vincent Du Mond, were started at the Art Students' League on Tuesday, November 20, at 4:30 p. m., and will be continued through the season. This composition class has been successful ever since it was started a number of years ago.

George B. Bridgman began a course of lectures on "Mural Decoration and Composition" last Thursday evening at the League. These lectures will be given each Thursday evening free to all, and are most helpful to those interested in work of a decorative nature.

Frederick Deilman, art director of Cooper Union, gave his first lecture on perspective on Wednesday afternoon, November 21. These lectures will continue every Wednesday throughout the term.

C. Y. Turner, instructor of the still-life oil painting class of Cooper Union Woman's Art School, has returned from his European trip, having spent the summer in Italy. Mr. Turner begins his classes this week and the students will give him a most cordial welcome.

Since the last meeting of the board of directors of the School of Applied Design, 200 West Twenty-third Street, the following positions and orders have been filled by students: Ida Childs has secured a position as director of drawing in the public schools of Grand Rapids, Mich., and is also designing furniture for the Grand Rapids Furniture Company. Miss Childs had only one year's instruction. Edna Lissak recently designed six glass shades for the Welsbach Gas Lamp Company, and is making designs for electric light shades for the Riviere Brass and Bronze Works. Elizabeth Lewis has two positions to teach drawing, one at the Misses Bangs and Whiton's school, and at the Plainfield Seminary. Agnes Fernbach has been supplied with the following work at home: illustrated article on design every month for the Florence Publishing Company, of Florence, Mass.; an effective design for the Consumer's League Christmas post-card, an embossed coat-of-arms for Stone, Van Dresser Company, and some embroidery designs for L. M. Noerdlinger & Co. Morris Bernard Company employs four former students designing portieres; Florence Stevens, is the head of the designing department, under her are Louise Mitcham and Laura Horn. Henrietta Elliman is employed by the Albany Engraving Company. Charlotte McCoy has sold two water color studies. Gertrude Kimmell has illustrated a magazine article and has been promised some more work by the same writer. Edith Wise has been designing jewelry for Mrs. W. H. Klapp, who expects to employ her whenever she needs extra work executed. Bertha Wood is designing silks for the Peerless Finishing Company.

Miss Riker has taken a studio of her own and is employing a number of former students. Mary Henica is designing embroideries for Ulman & Co. Alice Beardsley is coloring silk designs for Mrs. Thomas Kiernan. Mary Glover Jones has been designing for

A. D. Sawyer a beautiful Gothic carved case to hold a jeweled crucifix. Mary Hood has a position teaching drawing in the Newark public schools, and Grace A. Luther has executed some orders for burnt leather.

Mrs. A. C. Barney of Washington has recently given a scholarship to the New York School of Applied Design.

Two of the Academy students, Rosalie K. Homburger and Mildred M. Capwell, posed for the sketch class last Wednesday and Thursday evenings, and were found most interesting. Miss Homburger was dressed as a gypsy girl and Miss Capwell as a French peasant maid.

The students' school committee of the Academy held its regular meeting at which was discussed the reorganization of the modeling class.

Harry H. Arronson, who received the Mooney scholarship, consisting of a course of study in Paris, from the Academy last May, entered the Julian Academy during August and has recently been awarded several prizes for his work at that school.

The Academy has received from Charles H. Niehaus a bust of the late Robert Blum, and from Maxfield Parrish a charming composition, "St. Valentine," both being their diploma work for full membership as Academicians.

The informal dance given by the students on November 15, in the gallery of the New York School of Art, 237 Broadway, was largely attended, and was voted a great success.

There will be no art lecture in the assembly hall of Pratt Institute on Wednesday, November 28. The course of lectures on the "History of Painting" will begin Wednesday, December 5.

CHICAGO.

The annual exhibition of the Art Club opened in the Art Institute on November 20. It is a representative showing of the work of local ceramic artists principally, with a fair showing from a number of neighboring cities. The exhibition lasts two weeks.

The annual exhibition of the Society of Western Artists is scheduled to open on December 6 to continue for three weeks. It promises to be perhaps the most noteworthy exhibition of local interest in the whole season. Much friendly rivalry exists between strictly local artists, and the little exhibiting band from each of the principal middle-west cities. Many scattered small towns will be represented each by a single individual. Some of the best work accepted for this exhibition comes from remote corners far from the stimulating atmosphere of a growing art center. The exhibition will continue three weeks.

At the same time Hermann Dudley Murphy of Boston will hold an exhibition of his works in one of the galleries of the Art Institute. The artist will visit the city in person, and will give a series of lectures during the exhibition.

A unique exhibition, beginning early in December, has been arranged by the Chicago Society of Artists to be held in the Art Institute. It is to be called a "Thumb Box Exhibition." At the last meeting of the society it was planned to invite all local and suburban clubs to view the exhibition, in the hope of holding supplementary and similar exhibitions under their auspices. The showing will be unique inasmuch as no picture will be accepted

which is more than 10x14 inches in size, and not more than five sketches from any one artist.

Under the auspices of the Nike and Arche clubs a special exhibition of the oils, water colors and pencil sketches of Frederick Nelson Vance is being held in Lincoln Centre. The artist has recently returned from Paris, where he has been a student at the Academie Julian.

Rose and Minnie Dalese announce their annual exhibition in their interesting studio in the Fine Arts Building, called the Wilro Shop. A large collection of old Russian copper and brass is on view, besides many hand-wrought articles in leather, gold and silver, Swedish weavings, pottery and illuminated texts.

A special exhibition will be held early in December by all the artists and arts craft workers who have studios in the Fine Arts building. The exhibition will be held in the large Assembly hall on the tenth floor, and will probably be one of the most interesting arts crafts exhibitions ever held in this city.

PHILADELPHIA.

The triple exhibition at the Pennsylvania Academy of the Fine Arts will close to-day and there will be a week's intermission before the formal opening of the architectural show, which is now being installed in the galleries of the Academy.

The architectural show is the thirteenth annual exhibition of the T Square Club which this year co-operates with the Pennsylvania Academy with the intention of making a large and varied exhibition to include architecture and the allied arts. The exhibition will hang until the end of the month, when there will be an intermission of less than three weeks before the inauguration of the Academy's 102d annual exhibition. The exhibition of water colors, pastels and works in black and white will follow in March.

A series of fine one-man shows is being arranged for at the McClellan's Galleries, opposite the Bellevue-Stratford, to begin the first of the year. Among the exhibitors will be Robert Henri, Charles Morris Young, Charles Davis and Everett Shinn. The Ten American Painters will have their exhibition at the same gallery from March 10 to March 24, 1907. This group of exhibitions will bring unusual interest to the new year and an incentive to local art matters.

The gold medal for the best picture at the Art Club's eighteenth annual exhibition, which opened a week ago, has been awarded to Frank W. Benson for his "Pomona." The prize offered for sculpture was not awarded.

Thus far the exhibition has been well attended. Mr. E. Taylor Snow is in charge.

The Philadelphia jury for the contemporary exhibition at the Corcoran Gallery of Art in Washington, D. C., consists of Hugh H. Breckenridge, Thomas P. Anshutz and John Lambert. Mr. Breckenridge will represent Philadelphia on the hanging committee.

Landscapes by Everett L. Bryant make the Sketch Club's wall display for November. Mr. Bryant has removed to Hendricks, Penn.

The interior decorations of the Church of the Saviour, which was destroyed by fire several years ago, have been completed. The mural decorations, which were designed by Edwin H. Blashfield, are a memorial to the late Anthony J. Drexel.

BOSTON.

The Boston Art Club has opened with its annual artist members autumn exhibition.

The show is not as large as it often has been, but the pictures are seen to much better advantage—for the reason that of the 156 exhibited, the greater number are landscapes.

Frank Currier has a group of twenty, many of which were seen at an exhibition in the St. Botolph Galleries and which consist of carefully thought-out studies of nature, nearly all in a low key, and distinguished by subtle tones of gray.

John J. Enneking also has a group, in the center of which are his large "Twilight," "October Twilight" and "Crisp Day in November," particularly rich in glowing color. Melbourne H. Hardwich shows the study of a landscape with big trees, "Two Brothers," being a departure from his usual style, and somewhat impressionistic in effect. Abbott Graves a brilliant example in "The Town Church" and his "Cornwall Hillside" is also good. Charles F. Pierce has six pictures representative of his well known style. Other good landscapes are by C. Scott White, F. H. Richardson, Frank H. Jackson, Bert Poole, A. Beckwith Shields, Darius Cobb, W. C. Cady, Henry Warren Poor, N. T. Berry, Charles Jewett Page, Felix A. Gendrof, George Frost and Frederick Stuart. "The Blacksmith Shop," by F. H. Richardson, is noticeable for its composition and fine quality of color. "The Mountain and the Elm" is seen in four different canvases by Ernest L. Mayor, and make an interesting group. Theodore S. Slafter sends an "Early Spring" which is excellent. Horace R. Burdick has a number of well painted small pictures, among them "Winter," which is most satisfactory; also S. S. Miles' study "Fitz William, N. H." J. A. S. Monks has "Grazing" and several other good landscapes with sheep. "November Evening," by Walter L. Dean, and "Outward Bound" are interesting, as is Henry P. Spaulding's "An Unfrequented Bayway, Capri," and Charles A. Walker's "Pastoral, Landscape." Among the marines Francis Draper sends some fine examples. Walter Landsil, Marshall Johnson, and T. V. C. Valenkamp contribute characteristic work; Elmer Hudson a clever rendering of boats; also Hendrick Hallett.

The few portrait and figure studies comprise F. H. Tompkins, portrait of Professor S. S. Curry, and a capital character study of Mr. F. Manly; Daniel Strain, a dignified portrait of Rev. Arthur Little of Dorchester; Louis Kronberg, several charmingly drawn small figures, and his painting of the stage, "The End of the Ballet." Some small pastel portraits are by Sears Gallagher. J. P. Selinger's "Two Little Orphans" is pleasing, and Scott Clifton Carbee has two good portraits—one, a study in black and gray of a young girl. S. L. Brackett and A. Loring Brackett have representative work, and "Mildred" and "Helen," by Elliot Bouton Torrey are interesting portraits of children.

The exhibition closes on December 1.

The December Century is unusually rich in art interest, with a cover showing a Della Robbia group, and four pages in color, by Sigismond de Ivanowski (a portrait of Maude Adams as Peter Pan), J. C. Leyendecker, Anna Whelan Betts, Horatio Walker and Otto H. Bacher's reminiscences of "Whistler in Venice."

CALENDAR FOR ARTISTS.

Atlanta Art Association.—Atlanta, Ga. —American Art News Southern Circuit Traveling Exhibition. Opened November 19; closes December 3.

Boston Art Club.—Entries to December 13. Exhibits received until December 22. Exhibition opens January 4.

Chicago Art Institute.—Nineteenth annual exhibition, to November 26.

New York Water Color Club.—Seventeenth Annual Exhibition. Exhibition opened November 10. Closes December 2.

New York National Academy of Design.—Winter Exhibition. Entries through December 3-4. Exhibition opens December 22. Closes January 19.

National Society of Craftsmen.—Art Studio Building, 119 East Nineteenth Street. Exhibition, December 4 to 15.

Pennsylvania Academy.—One hundred and second annual exhibition. Entries December 15. Works due Dec. 22. Opens January 21, 1907. Closes February 24. Collections: New York, December 31, January 2 and 3; Philadelphia, January 2, 3 and 4; Boston, January 2.

Pennsylvania Academy Fellowship Exhibition.—Closes November 24.

Philadelphia Art Club, 220 S. Broad Street, Philadelphia.—Eighteenth annual exhibition. Exhibition opened November 19. Closes December 16.

Pennsylvania Society Miniature Painters.—Pennsylvania Academy, Philadelphia. Closes November 24.

Philadelphia T Square Club.—Opens at Pennsylvania Academy December 1. Closes December 30.

Society of Western Artists.—Art Institute of Chicago. Exhibition, December 6 to 26.

Washington—Corcoran Gallery.—Contemporary American paintings.—Entries before December 20. Collections: Boston, January 10; New York, January 10, 11, 12; Philadelphia, January 10; Washington, January 21. Opens Feb. 7. Closes March 9.

Washington—Water Color Club.—Exhibits through November 17. Opens November 26. Closes December 15.

AMONG THE ARTISTS.

Mrs. Sarah Ward Conley, a well known artist of Nashville, Tenn., who spent several years abroad studying in the Julian School and with Bouguereau and Robert Fleury, recently painted the portraits of Senator and Mrs. Wm. Bates and of Mrs. O. W. Childs of San Francisco. Mrs. Conley will shortly begin the portrait of a Nashville debutante, which she intends to paint after the style of Gainsborough. In her studio in the Polk Building may be seen several examples of her work, which include some interesting copies of Rembrandt and others of the old masters, as well as some charming water colors painted from scenes near Nashville.

E. Wyly Grier, who formerly had a studio at Chelsea, England, has taken a studio in the Central Park Building, where he recently completed a portrait of Edward Malley, of New Haven.

Mr. Grier has several other commissions under way, and announcements concerning them will be made later.

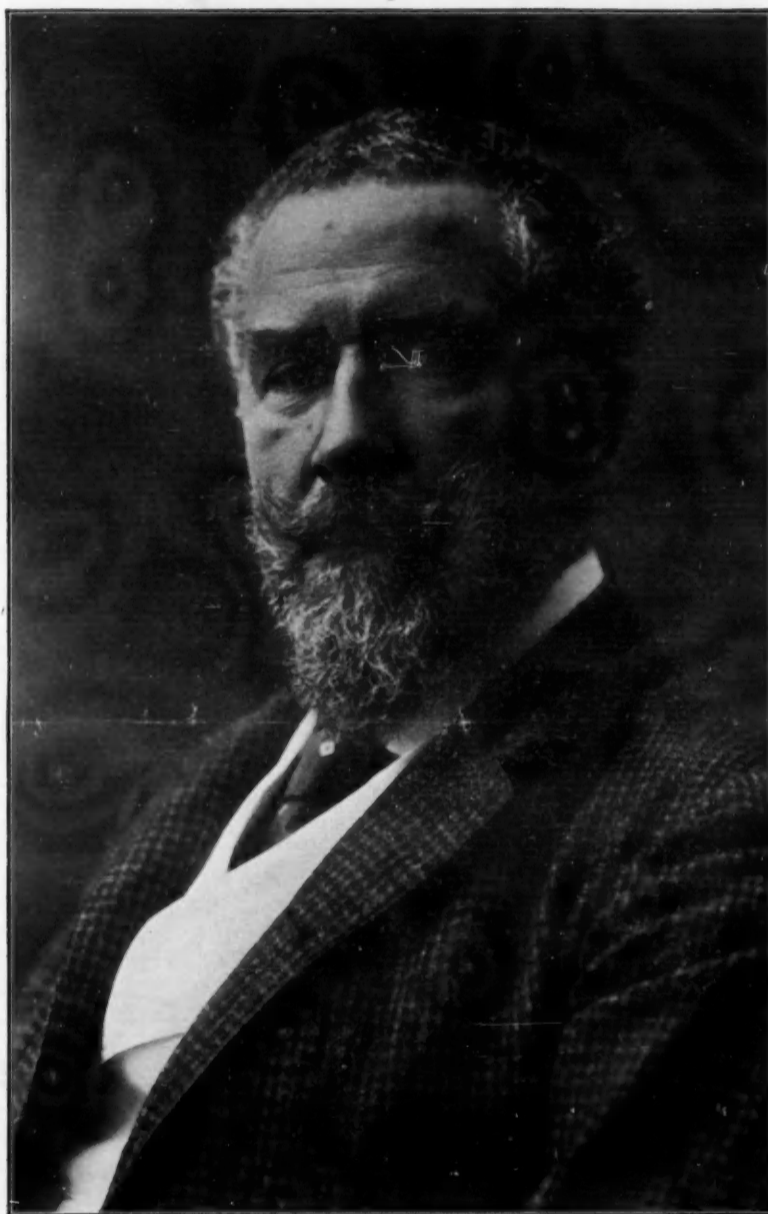
While abroad Mr. Grier painted with Frank Brangwyn. He studied with Bouguereau and Tony Fleury in Paris, and also with the late G. F. Watts, in London.

Mrs. Sallie Jones Farnham, the New York sculptor who completed a bas relief bust of the President to be placed in the Jacob Riis neighborhood house in New York, called at the White House while in Washington recently and secured the President's cordial approval of her work, except that the inscription will be changed. The President thought he could suggest a more appropriate sentiment than the words: "Better faithful than famous." These were therefore eliminated, and in their stead the bronze tablet will bear a quotation from a speech made by the President to a deputation of football players: "Don't flinch, don't foul; hit the line hard."

Elliott Daingerfield has returned from his summer studio at Blowing Rock, N. C., and is now at his studio in the Holbein. His last decoration for the Lady Chapel at the church of St. Mary the Virgin was placed recently.

Henry Wolf, the wood engraver has been elected to the International Society of Sculptors, Painters and Gravers of London. Mr. Wolf's work is as well known in Europe as here.

Mrs. E. M. Scott has returned from her summer home in the country and will resume her classes in water color painting at her studio, 142 East Eighth Street.



HANS TEMPLE

Now holding exhibition of portraits at Knoedler Galleries

Alphonse Jongers spent the summer at Hot Springs, Va., and is now settled for the winter in his studio in the Sherwood. The portraits he is painting are of Mr. George Sheffield, one of Mrs. George Mendell, of Boston, and also a charming portrait of Mrs. John L. Riker, painted from an old daguerreotype, representing the Second Empire. The gown worn in the picture was made by Worth at the time when he was dressmaker for Princess Eugenie. Another portrait is of a family group of eight people for Mr. S. Guggenheim. During this winter Mr. Jongers will hold an exhibition at the Oehme Galleries.

Jef Leempoels has returned from Europe, and is painting portraits in his studio, 6 West Twenty-eighth Street.

Agnes E. Meyer sailed for Bermuda last Wednesday to remain several months, painting studies and portraits. Miss Meyer has spent much of her time painting in Italy. She has been particularly successful in portraiture and decorative work.

Miss R. Mahler, who has lately returned from Madison, Wis., has taken a studio in the Broadway Arcade, 1947 Broadway. While in Madison Miss Mahler painted the portraits of Mr. C. Van Heis, president of the University of Wisconsin; Mrs. Van Heis, Mr. John M. Olin, Mr. and Mrs. L. Bingham, and William Vilas Hanks, grandson of ex-Senator Vilas.

Robert Vonnoh returned recently from a trip through New England and the Berkshires. Mr. Vonnoh will leave New York soon for Philadelphia, where he will paint portraits.

NASHVILLE EXHIBIT NOTICE.

The Nashville Art Club's picture exhibit, sent here by the American Art News, in the Carnegie Library closed Saturday night. An effort was made to keep it her two days longer, opening the doors Monday and Tuesday to those who had not seen it before, but the exhibit goes from here to Georgia. It is due to open in Atlanta November 19, and the time for packing and shipping the pictures there was not sufficient to allow of its remaining here longer.

The encouragement given the Art Club by the attendance has made the members determine to have an exhibit again next fall which is to be as far ahead of this as this exhibit was better than that of 1905. The sales of pictures this year, too, has been double that of last season.

An interesting feature of the last night was the award of \$5 in gold offered by the Club to the one who would pick the three pictures judged by popular vote to be the best in the exhibit. Voting has proceeded briskly since the contest was announced in The American a week ago. The votes were counted Saturday night, after the doors closed, by a committee from the Art Club, and John W. Bull, who lives at West Broadway and Edgehill avenue, was found to be the only one who had named the winning combination. The three pictures which received the most votes were No. 8, "Rosebuds," a beautiful figure of a girl with a cluster of roses, by Carle J. Blenner, No. 11, "Burial of Sir John Moore," by George H. Boughton, and No. 19, "Cotton Gin at Tallapoosa, Ga.," by Lyell Carr. Mr. Bull was not present, but will receive the award from the treasurer of the Club. The attendance on the last night was very large and included several hundred Belmont students.—Nashville American, Nov. 11.

PROVIDENCE.

The exhibitions of the past week have attracted many visitors to the School of Design, the Providence Art Club and the Tilden-Thurber Galleries. The exhibition of paintings by Eugene Vail at the School of Design was followed by the exhibition by the "Ten American Painters," which opened November 20, while Mr. Dyer's exhibition at the Art Club was followed by one by Carl J. Nordell. Mr. Nordell's exhibition includes the work of the past summer and will be open until December 2.

The Nordell's exhibition will be followed by the second annual display of "Thump-Nail Pictures," which had a successful run last winter. This will open on December 4 and continue until December 23. The committee states that sketches may be in any medium, but not larger than 10 by 12 inches, outside of frame. These must be delivered at the Art Clubhouse on Friday, November 30, or Saturday, December 1, and be removed at the close of the exhibition. All pictures will be subject to a jury.

A collection of miniatures of unusual merit is now on view in the green gallery at the Tilden-Thurber Company, the exhibit including not only portraits of noted beauties painted in Europe, but one of the debutante daughter of Dr. and Mrs. Frank B. Fuller, of Pawtucket. The miniatures are the work of Fannie Evelyn Nute of Boston.

Both Sydney R. Burleigh and Frank C. Matthewson have a picture in the annual exhibition of the Water Color Club in New York.

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The second in the series of traveling picture exhibitions through the South, organized by the American Art News Company, opened in Atlanta, Ga., on Monday evening last, under the auspices of the Atlanta Art Association, and will continue there through December 3 and possibly a few days longer. From Atlanta the exhibition will probably go to Knoxville, Tenn., a stop not contemplated in the original schedule, and from there to New Orleans early in January. The exhibition is receiving most cordial and flattering notices in the Southern press, and we desire herewith to extend our thanks to the art lovers of the South, who so evidently appreciate and endorse our efforts to aid in furthering the cause of art education in the South.

Voting for the most popular picture or pictures in our Southern Traveling exhibition, now at Atlanta, is a feature of the displays—which has aroused and is arousing the greatest interest. The idea has much educational value, in that it induces and inspires the study of individual pictures, their characteristics, merits and defects. Three pictures received an equal number of votes at the Nashville exhibition and a visitor who guessed that the three would be voted the most popular received a prize. The three "star" canvases of the display as they may be called, according to Nashville's art judgment, were Carle Blenner's "Rosebuds," Lyell Carr's "Cotton Gin, Tallapoosa, Ga.," and the late George H. Boughton's "Burial of Sir John Moore."

The resignation of Henry Mosler, one of the best and most widely known of American genre painters, as an Associate of the Academy—having been such for many years—and closely fol-

lowing the merger of the Academy and Society of American Artists, is an important and significant incident. It would seem an anomaly that an artist of Mr. Mosler's age, experience and ability, the last acknowledged not only in this country but in Europe where he has won high artistic honors, should have been denied admission to the ranks of the Academicians.

The publication of articles and stories in the New York dailies to be copied the country through, anent spurious old and modern pictures—their manufacture, importation, attempted or accomplished working off on an unsuspecting public, etc., continues merrily—with the result that readers or would-be art lovers and collectors, as ignorant as are the majority of the concoctors and writers of these articles—would be forced to believe that there are no straight or good pictures painted here or imported and that pitfalls of all sorts surround the would-be art lover and buyer. We are surprised to find this sort of stuff given a prominent place in newspapers and magazines that assume interest in, and a desire to foster the cause of art in America. The Evening Post, for example, gave space recently to a two-column article entitled, "Old Masters to Order," that in its misstatements and twisted information, could only be injurious to the reputable art dealers of the country, and most unsettling to the average reader. It was made up of stories, for the most part entirely fictitious, and long familiar in galleries and studios of the city, such as the alleged Goya and Rembrandt, the Swede who turned out Barbizons in Fourteenth street and died a maniac on Wards Island, etc., etc. It also declared that "one of the best known art dealers in London is a notorious distributor of fake pictures." Who is he? No reputable dealer here knows of such a man?

Such articles as this in the Evening Post, and others of similar tone that have recently appeared in other New York dailies, are for the most part the output of space writers, comparatively if not wholly ignorant of art and the art world, and especially of the art business. It would seem to us that the best way to promote art interest and to encourage the growth of art in this or any country, would be to try and inspire confidence, and not distrust in the art public—to sustain the reputable dealer and artist and to uphold them, and to teach the patronage of and purchases for only well known established and reputable studios and dealers, as opposed to the itinerant and unscrupulous vendor. We again advise our readers to patronize and purchase only from such students and galleries.

Further increasing its power of usefulness, the Library of Congress has just acquired, through its print division, a collection of between twenty-five and thirty thousand photographs of foreign works of art. They are all about eight by ten inches in dimensions.

OPENING OF ART EXHIBIT IN ATLANTA.

November 20, 1906.

The opening Monday night with a private view of the exhibition brought to Atlanta, under the auspices of the American Art News, was a brilliant social event. The occasion received added interest from the presence of Mr. James B. Townsend, who made the opening address, explaining the purpose of the exhibition and talking, in interesting vein, on American art.

The reception committee was made up of Meses. Clark Howell, Edward Brown, Samuel Evins, W. G. Raoul, Joseph Thompson, Ralph Van Landingham, C. B. Bidwell, Frank Inman, Robert Maddox, Burton Smith, Marion Jackson, Harry Osgood, Alex Smith, J. M. Van Harlingen, Robert Alston, James Gilbert, Miss Nettie Sargent, Livingston Mims, Max Kutz, Roby Robinson, Thornton Mayre, James Nunnally, Miss Selene Armstrong, Julian Harris, Maier and Harris Bleckley.

Among those who have been actively interested in the exhibit are: Mrs. Samuel Evins, who is chairman of the art committee; Mrs. J. M. Van Harlingen, Mr. John Moore Dunsmore, Mrs. M. C. Russell and Miss Edith Russell, Mrs. Clark Howell, Mrs. Ralph Van Landingham, who is chairman of the school committee; Mrs. Burton Smith, Mr. Robert Alston, Mr. C. B. Bidwell, Mr. Marion Jackson, Mr. Thornton Mayre, Mr. Sanders McDaniel and others.

Indications are that the exhibition will be in every way a success. The railroads have given reduced rates to Atlanta from all points in the state, and the Atlanta Art Association is confident of securing for the exhibition the patronage of Georgia colleges and many Georgia towns.

The afternoon teas which were last year so successful a feature, under the management of Mrs. Hugh Inman, will this year be conducted by Mrs. Clarence Knowles.

A publicity committee, consisting of a representative from each of Atlanta's four daily papers, has been appointed, and the pictures are receiving generous space in the press.

The standard of the exhibition is the very highest, and it is regretted that the pictures cannot be given detailed notice in this week's issue of the Art News. S. A.

The Philadelphia Item says that "The project for a grand central art gallery in Philadelphia will be made the subject of the annual meeting of the Fairmount Park Art Association in December. The Board of Trustees recently appointed Joseph A. Steinmetz, Andrew Wright, Crawford and President James MacAlister, of the Drexel Institute, a committee to arrange the details of a programme, which is to inaugurate the art gallery propaganda. The Wiltach collection, in the possession of the city, is the nucleus. The gift of the collections of John G. Johnson and Messrs. Widener and Elkins have been virtually promised to the city. It has \$1,200,000 available and the movement looks to \$2,000,000 more to be raised by the public to carry out the plans. Mr. Johnson has very emphatically expressed the opinion that the site of the School of Industrial Art is the ideal location for the public art gallery, and Professor Miller stated that view had been acquiesced in by the Industrial Art School."

A monument is to be erected—a memorial to Joseph Jefferson, the

great actor, painter and writer. It is to be placed in Central Park and will be a bronze statue depicting Mr. Jefferson in his famous character of "Rip Van Winkle." Frederick MacMonnies has been given the commission and the cost will be about \$50,000.

Philadelphia, Nov. 13, 1906.

Editor of the American Art News:

Dear Sir:—Referring to a note in your issue of November 10 concerning the proposed statue of Lafayette in the court of the Louvre, in Paris, I should like to make a statement on behalf of the sculptor, Mr. Paul W. Bartlett.

The note to which I allude quotes Colonel M. A. Winter as saying that last winter "The statue of staff which was dedicated on July 4, 1900, was still in place, weather-beaten and unsightly."

This misstates the fact. In October last I was in the court of the Louvre in company with an officer of the Fairmount Park Art Association. At that time the statue was in so excellent a state of preservation, that the art expert in question was in some doubt whether the statue were the original staff model or the finished bronze. He was only assured that it was not the bronze by the presence of the support under the belly of the horse.

At the close of the exposition of 1900, and at intervals since that time, Mr. Bartlett has offered to take away the staff statue but the French Government has in each instance begged him to allow it to remain. Mr. Bartlett has accordingly kept it painted and repaired at his own expense, and has recently had it mounted on the permanent stone pedestal.

Last spring, after the long damp winter I noticed one or two patches of white upon the horse where the paint had peeled off, but when I left Paris in June the scaffolding was up and men were at work repairing the ravages of wind and weather.

I was privileged to see several times the new statue in the sculptor's studio, in various stages of advancement. Mr. Bartlett was most enthusiastically engaged upon its execution and it bids fair to be one of the equestrian statues of the world.

When one considers that the statue of Lafayette is to occupy the most superb site for a monument in the whole of Europe—at the end of a vista which begins at the Arc de Triomphe and runs the whole length of the Champs Elysées, through the Jardin des Tuileries, and has for its setting the magnificent palace of the Louvre, it would be a pity if the sculptor's enthusiasm for his task be marred or his state of mind disturbed by the impatient insistence of a public which sees no further than the immediate present. The few years earlier or later in the installation of a work of art which is designed to endure throughout the ages is not the real issue. The Louvre itself was centuries in building.

It is pertinent to recall that the Shaw Memorial, by Augustus St. Gaudens, considered one of the masterpieces of the 19th century, was twelve years in process and that the Sherman equestrian statue by the same sculptor was not delivered until eleven years after he had received the commission.

Yours very sincerely,

Helen W. Henderson.

The statement questioned by Miss Henderson regarding Mr. Bartlett's statue came to us from a reliable source and was published by us in good faith. We are pleased, however, to receive and publish the correction, and thus to right any injustice unwittingly done Mr. Bartlett.—Editor.

LONDON LETTER.

November 14, 1906.

Though it possesses no such sensation as the Velasquez Venus of last year Messrs. Agnew's annual exhibition in aid of the Artists' General Benevolent Fund is full of good things. Two half-length portraits of De Heer Bodolphe and his wife are fine examples of Frans Hals, more restrained and refined in handling than his wont, but in this he was probably influenced by the sober color scheme of black and white. They both date from 1643 and therefore represent the painter at his maturity. Vying with these in attraction is the beautiful life-size group of the three "Children of the Balbi Family" of Genoa, all boys, skilfully arranged and delicately handled. This picture was probably painted at Genoa, 1621-2.

Two other graceful groups of boys, "William and George Bryan (afterward Beau) Brummell," come respectively from the brushes of Reynolds and Gainsborough. "Harriet, Lady Aberdeen," is an unusually good early example—it was painted when he was only twenty-one—of Sir Thomas Lawrence, a prodigy who like Millais did not altogether improve as he grew older. Raeburn's "Mrs. Colin MacKenzie" and "Mrs. Bell," Romney's "Miss Sage," Hoppner's "Mrs. Ross," Constable's "Hampstead Heath" (shown at the Paris Salon of 1824); and Crome's "Return of the Flock," are a few more choice examples in this valuable collection.

The exhibition of the Society of Portrait Painters, which opened this week at the New Gallery in Regent street, is remarkable for the number of portraits of artists. Prominent among these are portraits of "Elihu Vedder," by Harold Speed; of "August Roden," and Henri Lerolle, by the late Eugène Carrière; of Robert Gregory, the landscape painter, by C. H. Shannon; of that brilliant draughtswoman, Miss Dorothea Landon, by George Henry; while J. J. Shannon's portrait of the wife and son of the popular sculptor George Frampton, R. A., may perhaps also be classed in this category. In this work, one of the best he has exhibited for some years, Mr. Shannon in his reticent flesh tints shows signs of having been influenced by the Glasgow School. Other works of special interest are the equestrian portrait of the King of Spain, by Ramon Casas, shown at the new salon two years ago; J. E. Blanche's "Thomas Hardy;" Sargent's fine bust, "General Leonard Wood, U. S. Army;" Lavery's "Mrs. R. B. Cunningham-Graham;" the president, W. Q. Orchardson's "Mrs. Joseph" and "Humphry Roberts;" Mancini's "The Marquis del Grillo;" William Orpen's child portrait of Miss Lamb in a splendidly painted interior; clever work by W. G. von Glehn, G. W. Philpot, and H. Harris Brown; and a fine example of Fantin, "Portrait of Monsieur L. M." Altogether the society more than maintains the interest of its exhibition, though Sir James Guthrie, Will Rothenstein and other important painters do not contribute this year.

The Society of Twelve, a select body of distinguished artists, has opened its third exhibition at Messrs. Obach's Galleries, 168 New Bond street. Though the chief aim of this society is to encourage the productions of original etchings, lithographs and wood cuts they do not despise color, in which several members this year display their skill. Conder sending some of his famous paintings on silk, exquisite in color and delicacy; and D. Y. Cameron, a quartette of water-colors,

finely designed and pure though rich in color. Among the prints and drawings a foremost place is claimed by Muirhead Bone, the Meryon of our day, who snatches a fleeting beauty from the very destruction of our streets as his inspiring designs of "Charing Cross Station," "Underground Construction" and "Demolition of Peter the Great's House, Adalphi," prove. Of the future artistic and historic value of Mr. Bone's work there can be no doubt whatsoever. The etchings of such modern masters as William Strang and Alphonse Legros, and the splendid lithographs of C. H. Shannon, are too well known to need detailed description. Suffice it to say their contributions this year are worthy of their great reputations; while Mr. T. Sturge Moore, whose volumes on "Dürer" and "Corregio" are winning him golden tributes as a critic, shows a great advance on even his former artistic efforts in his remarkable wood cuts, "Pan Mountain" and "Pan and Psyche," in which he has given a new force to old fables. A magnificently drawn "Girl's Head" in silver point, by A. E. John, and some interesting etchings and studies of composition for pictures by the same; beautiful etchings of landscape by D. J. Cameron, and suggestive sketches by Professor George Clausen are among the choicest of the remaining exhibits. No one interested in black and white work or modern graving should fail to visit Messrs. Obach's Galleries where examples of the work of this brilliant band of artists may always be seen.

At the Baillie Gallery, 54 Baker street, is an exhibition of Mrs. Sophia Miller's "Rose Drawings," which are much sought after for boudoir decoration, flower paintings enjoying a wide vogue here for the present.

An exhibition of Jewish art and antiquities has been opened at the White-chapel Art Gallery.

To-day a private view is given at the Goupil Gallery of a memorial exhibition of works by the late H. B. Brabazon.

A piece of rare old Dresden china, eleven inches high, representing a woman wearing a crinoline and carrying a pug dog, has been sold at auction at Christie's. There was keen competition, which finally resolved itself into a duel between Messrs. Philpott and Duveen. The latter became the possessor of the piece, paying £1,050 for it.

WASHINGTON.

Some months ago it was announced that certain valuable paintings had been left to the Corcoran Gallery by the widow of Jacob Lazarus, the painter. It has not yet been ascertained, however, what these paintings are, and there now seems some possibility that the whole bequest may miscarry. The will was curiously worded—the collection of paintings in question was left to be divided between the Metropolitan Museum, the Corcoran Gallery and an institution in Philadelphia, but which canvases should go to which was not designated. Doubtless the three beneficiaries would have come to an amicable settlement, but in the meantime the heirs are making an effort to break the will, and for the present the entire estate is legally tied up.

The eighth regular meeting of the National Society of Fine Arts was held November 15 at the Hubbard Memorial Hall. The lecturer of the evening was Mr. Royal Cortissoz, art critic of the New York Tribune. The subject of the lecture of Mr. Cortissoz was Velasquez.

PARIS LETTER.

Paris, November 14, 1906.

Among the collections of paintings now inviting inspection, the series of forty works of Lépine, on view in the Rosenberg Gallery in the Avenue de l'Opera, may fairly be cited as particularly attractive. The most striking numbers are entitled respectively, "View of the Seine at Charenton," "Banks of the Seine in the Morning," "Basin of the Tuileries;" then there is a panoramic view of Paris, taken from the heights of Montmartre, and finally—only to mention a few pictures—a painting representing the artist's dwelling on a snowy day, with a female figure—the painter's wife—returning from market.

A series of forty gouaches by Charles Dresel, invites inspection in Ressele's Gallery in Rue Laffitte. They reproduce popular scenes in Brittany, and revive the tourist's memories of pig-markets, sardine-fishers, and rustic dances on the "jour du pardon." A number of fine medals and medallions, by Hubert Ponscarne, are a part of the same exhibition.

An attractive collection of engravings and aqua-fortis works is shown in the gallery of Tooth & Sons, on the Boulevard des Capucines. The most important number is an original engraving—a parchment proof—by Herbert Dicksee, representing a lion and lioness, with their cubs. The exhibit also includes engravings by Scott, Bridgewater, Miller, Pratt and Appleton, of works by Reynolds, Lawrence, Hoppner and Raeburn; aqua-fortis reproductions of Leader's "Gust," and Corot's "Solitude," by Chauvel; works of Meissonnier engraved by Jacquet, and a parchment proof by Jasinski after Burne-Jones' "Mirror of Venus."

In the Durand-Ruel Gallery, in the Rue Laffitte is shown a series of vivid paintings by M. Georges d'Espagnat. Some brilliant works by M. J. L. Dufrenoy, are on view in the Druet Gallery, in the Rue du Faubourg Saint-Honoré. And in the Georges Petit Gallery, in the Rue de Sèze, M. Arnold Rechberg's sculptures are exhibited.

The Hotel Drouot is awakening from its summer-slumber, but the active season has not yet begun. Early in the week a sketch for a ceiling by Chaplin, went for 1,040 francs, and a sketch—"Sunset," by Théodore Rousseau, brought 1,180 francs. The exertions of the auctioneers, however, were mainly directed to disposing of Persian rugs, pearl necklaces and earrings and ancient furniture. Under the latter head, a set of Aubusson, consisting of a sofa and armchairs, went for 12,900 francs, a figure attained, one may surmise, under the pressure of sentimental rather than commercial reasons.

The outlook for next week is somewhat brighter for art lovers. In the gallery in the Rue de Sèze two important sales are announced for November 15 and December 3 and 4, respectively. On November 15, M. Serge von Derwic's collection of thirty-four paintings of undoubted importance will be sold. The catalogue includes "The Return of the Cattle" and "The Strawcart," by Troyon; Jules Breton's "Expectation;" a large "Venice," by Ziem; two works by Diaz; "The Defense of the Castle," by Isabey; "The Aqua-Fortis Engraver," by Gerome; "The Pond," by Jules Dupré, and paintings by Hébert, Charles Jacque, Leys, Maris, Rosa Bonheur, Veyrassat and Verboeckhoven. The December sale will dispose of seventy-eight Yongkinds, thirty Boudins, three Chap-

lins, three Henners, a Corot, some works by John Lewis Brown and several bronzes by Barye and bits of sculpture by Rodin.

The announcement that a statue by Puget had been discovered at the Château de Sannes, in Provence, was premature. A careful examination of the work leads to the belief that it should be ascribed to the chisel of a pupil and "finisher" of Puget's, Chrysotophe Veyrier by name, whose inspiration was probably derived from a maquette of his master's.

The French government has granted the Beaux Arts an annual sum of three thousand francs, to be divided between promising, but unrewarded artists in the line of decorative art, whose works have been admitted to one of the annual salons.

The partner of Leon Phillipet, once well known, but now almost forgotten, passed away this week, in Brussels. From Moscow comes news of the death of M. Vladimir Vichniakoff, possessor of a fine collection of ancient pictures.

The sale of modern paintings from the collection of Serge von Derwies at the Petit Galleries, was attended largely by dealers. The best price, 37,200f. (\$3,400), was paid by Roussod & Valadon for Ziem's picture of Venice, showing the Doge embarking on the Bucintoro. Troyon's "Rentree des Bêtes" was withdrawn at 34,500f. (\$6,900). Rosa Bonheur's "Depart pour le Marche," one of her best works, sold for 30,000f. (\$6,000). Jules Dupré's "L'Etang" was sold for 27,500f. (\$5,500) to Boussod & Valadon. "View of Dutel City," by Marais, went for 24,000 francs (\$4,800), to Obach, of London. "La Defense du Chateau," by Isabey, dated 1868, was bid to 20,000 francs (\$4,000) and withdrawn. "Vision d'Orient," by Diaz, was sold for 17,200 francs (\$3,400) to Arnold and Tripp.

RICHMOND.

Miss Anne Fletcher's exhibition of paintings in the Jefferson Hotel, Richmond, Va., November 12 to 18, proved a success and was largely attended.

Miss Fletcher is instructor of the Richmond Art Club. The exhibition showed work of excellent quality, especially her portraits and copies of old masters which included works of Titian, Raphael, Corregio, Leonardo da Vinci, Rembrandt, Van Dyck, Corot, Meissonier, and less well known masters.

The success of the travelling exhibition of one hundred representative paintings by American artists, now being held in Atlanta, under the auspices of the Atlanta Art Association, has been broadly commented upon here, and the scheme endorsed by many local artists for its educational value, as well as the keen impetus it is giving to art in Southern cities.

James B. Townsend, editor of the American Art News, has been in correspondence with Major James H. Doolley, president of the Richmond Art Club, relative to the appearance of the exhibition here under art club auspices, and such an arrangement may be concluded before the pictures are returned to New York.

Great interest was shown in the reading of a paper by Mrs. C. Irving Clark on "Byzantine and Saracenic Art," at the Art Club, November 14. Mrs. Clark illustrated her talk with studies of architectural ornament drawn by herself. The subject for the paper at this week's reception, was "Romanesque Architecture and Sculpture," by Captain Marion J. Dimmock.

CINCINNATI.

The exhibition which J. H. Sharp is holding at the Cincinnati Art Museum is one of the most interesting seen here in many years. Mr. Sharp has enlarged the scope of his latest work and presents probably the most complete collection of Indian paintings ever made by a single artist. His paintings show the effect of his long residence among the Indians. He has grasped more firmly the spirit of the plains and the plainsmen and has reproduced the life of the Indian and his surroundings with wonderful fidelity. The exhibit includes the portraits of important chiefs that are sure to increase in value as the originals pass away. Mr. Sharp has built a bungalow at the Crow Agency, and there works among his subjects. The exhibit will be taken on to New York next week.

The fourteenth annual exhibition of the Cincinnati Woman's Art Club, which is now being held at the Woman's Club, shows the most careful selection of work yet made for an exhibition by the club. The entrance committee made particularly rigid rules concerning the acceptance of pictures, and the result is extremely good. While few large canvases are shown, the standard of excellence is high and the paintings displayed are the best possible evidence of the character of work being done by the women artists of Cincinnati. The center of attraction of the exhibition is the group of original sketches made for Salon pictures by Elizabeth Nourse, who is an honorary member of the Cincinnati Club, although she has for many years made her home in France. Her pictures have found ready sale.

Charles Svendsen is holding an exhibition of his paintings in the art rooms of the Storage Company on Oak Street, which is the first to be held in this place. The range of subjects is very wide and all are worth seeing.

Henry Farny is putting the finishing touches upon one of his greatest Indian canvases. It is called by the striking title of "Rounded up by God," and pictures a group of U. S. Cavalry rounded up by Indians and putting up a desperate and hopeless fight. Mr. Charles Hinkle has just bought the painting.

Benzinger, the Swiss portrait painter, has spent the past month and a half in Cincinnati doing the portrait of Mr. A. Howard Hinkle.

Perhaps the most extensive and ambitious exhibition of water colors ever made in Cincinnati by one artist is that of George Hammell at the art rooms of Traxel and Maas, in West Fourth Street. Some were painted in Italy, but the majority are scenes from Kentucky and Ohio and are of exquisite beauty. Mrs. Hammell is at the same time making an exhibit of a group of her portraits.

The Cincinnati Collier Exhibit of original drawings and paintings by distinguished American painters and illustrators, proved a great success at the Art Museum.

PITTSBURG.

Miss Ethel Hamilton's copy of the Ferruzzi Madonna found a speedy purchaser this week after its exhibition in the Boyd windows. The picture was in water color and a clever copy.

A number of members of the Duquesne Ceramic Club, also several of the art teachers and members of the Art Students' League, are now working enthusiastically at clay modeling under the direction of Charles Wyrick, who has recently taken up his residence here.

Plates, bowls and steins are the selected forms included in the annual exhibition of the National League of Mineral Painters in the Yergans studios this week. The exhibit was made under the auspices of the Duquesne Ceramic Club of this city and was one of the decidedly interesting art events of recent days. The best work from affiliated clubs is selected by the National League for this annual traveling exhibit, which usually starts from Chicago in September and visits all important cities from Boston and New York to San Francisco. The object of the exhibit is wholly educational, and its aim is to elevate the standard of ceramics.

CHARLESTON, S. C.

The week of November 14 marked the beginning of the fall art season in Charleston. From then through November 17 the Turner Art Exhibit was held in the hall of the Masonic Temple, under the auspices of the Civic Club and the teachers of the public schools for the purpose of raising a fund for school room decoration.

This interesting collection of photographs and color reproductions from original canvases and from the original architectural subjects illustrated the history of art from the early Egyptian productions down to modern times, and was instructive as well as entertaining.

On November 16 and 23 two lectures that gave great pleasure to art lovers and students, were given on "The Especial Value of Japanese Art," and "Engraving in Colors." They were delivered in Manigault Hall of the Charleston College by Professor Stephenson of the faculty.

The first lecture was illustrated by what is thought to be the finest collection of Japanese prints that has ever been shown in the city. The larger part of the collection was loaned by Mr. Bolton Coit Brown of New York. Fine examples were shown of the works of Toyokani, Hiroshige Utamaro and others.

On Friday afternoon, November 16, the first monthly reception of the season was enjoyed by the members of the Carolina Art Association in the club room of the associate members. These functions are always preceded by a short business meeting and either a lecture or reading upon some art subject, and are enjoyed.

The annual exhibition and sale of the work of the associate members of the Carolina Art Association will be held the first week in December in the lecture hall of the Gibbes Memorial Art Building, and will comprise paintings in oil and water color, miniatures, porcelain decoration and work in the handicrafts.

The artist of the city have returned to their studios after their summer wanderings and there will be a number of small exhibitions in the studios in the Gibbes Art Building during December.

EXHIBITIONS NOW ON.

The National Society of Craftsmen will hold their first exhibition in the Art Studio Building, adjoining the National Arts Club on December 4. There will be a press view on November 30, a members' reception on December 3, and the public opening on the following day. In addition to the products of modern craftsmanship, an interesting piece of medieval wood sculpture will be shown. This piece is a statue of St. Peter and is from the Island of Gothland in the Baltic. It is believed by connoisseurs to be a

product of the renaissance period in Italy.

The entrance to the Art Studio Building is at 119 East Nineteenth Street. The exhibition will remain open until December 15.

Messrs. M. Knoedler & Co., of 355 Fifth Avenue, opened their first important exhibition of the season on Thursday, November 22, with a collection of portraits and figure compositions by Hans Temple, an Austrian portrait painter. Among the paintings of note in the Temple exhibition are "After the Duel," which has already been shown in the principal cities of Europe; a large portrait of Beethoven; picture of the interior of the studio of Scharff, a European sculptor, and a small but admirable painting of an Austrian church, minutely rendered.

The exhibition which includes eight paintings by Mr. Temple will remain open for two weeks. A more extended review of his portraits will appear in our next issue.

The exhibition of American paintings now in progress at the Macbeth Gallery, 450 Fifth Avenue, has been so well attended since its opening that Mr. Macbeth has decided to continue this notable display of American art into next week. The exhibition is well worthy a visit and appeals to all lovers of native art.

The exhibition of pictures in water color and pastel at the Montross Galleries, 372 Fifth Avenue, is continuing to attract the attention of lovers of American art.

William M. Chase is represented by two interesting examples, "In Prospect Park," and "Great Peconic Bay."

One is not apt to associate the name of A. Phimister Proctor with painting. Here, however, are five examples from the brush of the sculptor-painter, which show him in an entirely new light. There is a feeling of solitude in "The Elk," showing the animal in the centre of a scene in the wild west. Other pictures in this group of water colors by Mr. Proctor are "Grizzly Bear," "In the Cascade Range," "Mountain Sheep," and "Panther," all effectively depicted in their native haunts. D. W. Tryon shows a group of five water colors and pastels painted from 1882 to 1906, and rendered with poetic charm. "Connecticut Hills in Winter," and "Springtime," are two studies in contrast, and "Evening," and "Moonrise," are other characteristic pictures shown by the artist. "The Gorge—Low Tide," and "Pine Grove," are two recent pictures from the brush of Childe Hassam. The former is a colorful study of a rock bound inlet on the New England coast.

A fresh note of color and treatment is shown in "Evening," by Philip Hale, a Boston artist. T. W. Dewing, Winslow Homer, Homer Martin, John La Farge, W. L. Lathrop, J. Alden Weir, Irving R. Wiles, Horatio Walker, Theodore Robinson and G. W. Maynard are other artists represented in this exhibition, which will continue until December 1.

An exhibition of fourteen portraits by E. Wyly Grier, of London, has just been opened at the galleries of Fishel, Adler & Schwartz, 313 Fifth Avenue, and will continue until December 1.

Notable in the group is the full length seated portrait of Miss Mabel Cawthra, which was accorded the place of honor in a large gallery of the Royal Academy at a recent exhibition. A foil to this painting is the three-quarter length standing portrait of Mrs. J. K. Kerr, wife of Senator Kerr,

of the Canadian Parliament, and rendered in lighter key. Other portraits by Mr. Grier include a half-length portrait of the late Charles Grier, father of the artist, and also shown at the Royal Academy; a large seated portrait of the Hon. Chief Justice Falconbridge, of the Kings' Bench, Canada; a bust portrait of the late Matthew Wilks, of New York; a three-quarter seated portrait of W. R. Brock, president of the Ontario Power Company, and one of Frederick Wyld, of Toronto, which received a silver medal at the Pan-American Exposition, Buffalo.

An attractive bust portrait is that of the artist's wife.

The Ehrich Galleries, 463-465 Fifth Avenue, continuing a custom which they have followed for several years, open the season with an exhibition devoted to one of the special schools of early art. Their attractive galleries are now hung with an exhibition of French art of the 17th and 18th centuries, which is sure to win the attention of all lovers of beautiful "old masters."

The exhibition includes original examples by Nattier, Mignard, Largilliere, Greuze, Van Loo, Lancret, Watteau, Ingres, Poussin, and Vestier. The exhibition will continue for several weeks, and in our next issue will receive a detailed description.

At the Collins Galleries, 8 West Thirty-third Street, may be seen an interesting and valuable collection of fans.

Fans were introduced in Europe in the middle of the 14th Century, and were known as Ventilabrum and Flabellum, but it was to France that we owe their glorification. From the reign of the "Roi Soleil" to the French Revolution, that creation of woman came to its apogee. To possess a finely decorated fan was the aim of every beauty of the court. The sticks of the fan were lavishly worked, elaborately carved and pierced with gilt ivory on some; on others, tortoise shell and mother of pearl.

Great artists did not disdain to paint on the kid, lamb, chicken skin, vellum or satin, which formed the foundation, "the Feuille," as it is termed, and often we find the work of men like Watteau, Lancret and Baudouin. Nothing is more delicate and gracious than some of the fans of the period of Louis le Bien Aime—carving and painting of the Rococo style, making the most delicate combinations: Louis XVI. and Empire period saw the fine line of the Greek style, and where in the earlier part of the century we saw painting we now find the richness of tones of the silk embroidery and the glitter of the bright spangles. In the exhibition the largest place is given to French fans of the Louis XV. period, but many other attractive examples can be seen, including English fans.

An exhibition of unique art objects and royal and historical bindings is now open at the Bonaventure Galleries, 6 West Thirty-third street. The bindings bear the arms of Francis I. and II., Henri II. and III., Marguerite de Valois, Grolier, Canevarius, Louis XIII., XIV., XV. and XVI., Colbert, Count Hoym, Mazarin, Madame de Maintenon, the three daughters of Louis XV., Madame de Pompadour, Madame Du Barry, Marie Antoinette, Princess Lamballe, Napoleon and his family, and many others.

An exhibition of etchings after W. Dendy Sadler was opened in the gal-

(Continued on Page 7)

(Continued from Page 6)

eries of Max Williams, 432 Fifth Avenue, on Thursday, and will continue until December 5.

The special exhibition of paintings by modern Dutch masters, including a fine example of Theophile De Bock at the Noe Galleries, 368 Fifth Avenue, will continue until November 26, inclusive. Other artists represented in this exhibition are Jacob Maris, William Maris, Blommers, Kever, Ter Meulen, Willy Martens, and De Hoog.

As the exhibition of work by William M. Chase in the gallery of the New York School of Art, 2237 Broadway, has brought forth such enthusiastic interest and such large attendance it has been decided to continue it another week. Mr. Chase's talk on "Masters of Art," given last Saturday evening in the gallery, was also greatly enjoyed by the large number who attended.

Following the Chase exhibition an exhibition of Japanese prints from the collection of Mr. Bolton Coit Brown will be on view and for sale at the gallery of the school. This exhibition will open December 10, continuing for two weeks.

An exhibition of paintings by Albert L. Groll, and small animal bronzes by Frederick G. R. Roth, was opened at the galleries of William Schaus, 415 Fifth Avenue on Tuesday, and will continue until December 8.

Eighteen paintings by Leonard Ochtman are on view at the art gallery of the Pratt Institute, Brooklyn. The exhibition will remain open until December 1. Among the landscapes in the collection are "Sunrise at Byrdcliffe," "Summer at Graylodge," "The Woods in Afternoon," "In Woodstock Valley," "A Day in May," and "Woods in Spring."

In connection with the Horse Show, several paintings were exhibited. Mme. Hanatchek, of Vienna, showed some "horse portraits" which she has been painting in this city. Mrs. Edmund H. Osthaus, whose husband is a painter of

hunting dogs and sporting scenes, brought a collection of his canvases from Toledo, and arranged to have them hung in the club room during the show. They will be seen later in the Schaus Galleries.

WITH THE DEALERS.

E. Gimpel, who has just returned from Paris, has brought over a number of important paintings of the French school, which will be soon placed on view in the Gimpel & Wildenstein Galleries, 250 Fifth Avenue.

In the Blakeslee Galleries, corner Fifth Avenue and Thirty-fourth Street, an interesting example, a portrait of Queen Henrietta Maria, of England, by William Dobson, has just been placed on view. The Queen is represented in a three-quarter length standing portrait, with her right hand slightly outstretched. Her figure is outlined against an olive green portiere, and in her hair is tied a small bow of red ribbon, which gives a note of color to the composition. A glimpse of landscape may be seen through a near-by window. The treatment of the hands suggests the influence of Van Dyke. The fine handling of the draperies and fabrics portrayed is a feature of the painting, which is an exceptionally attractive portrait of the early English school.

Two recent importations at the galleries of Louis Ralston, 326 Fifth Avenue, are "Cows in the Meadow," by Van Marcke, and "Return of the Ship," an impressive scene on the Dutch coast by E. Pieters.

A picture of a Dutch girl and fisher folk on the Holland coast, by Hans Bartel, and a portrait of a German Countess, by the late Franz Lenbach, are two interesting paintings now on view in the galleries of Theodore Heineman, 372 Fifth Avenue. The portrait by Lenbach was painted in 1902 and is of fine tonality.

Edward Brandus, of 391 Fifth Avenue, is due to-day on La Provence from France. It is likely that Mr. Brandus will have some interesting announcements to make in our next issue.

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At the Holland Art Galleries, 59-61 West Thirty-third Street, a number of canvases by the following eminent artists have been received: An unusually fine example by Kowalski; a characteristic work by Dupre; a delightful marine by Boudin; "The Reception," by Monticelli; "Noon-day Rest," by the late George H. Boughton; "Market Place in Amsterdam by Candle Light," by J. Rosierse.

It is generally known that the horn of the rhinoceros is of a density like ivory. It is found in beautiful colors from a blood red to pink, a reddish yellow and all the various gradations to black. For ages the Chinese have carved peculiar objects from this horn, especially libation cups, which are supposed to be an antidote against poison. A few rare specimens of this work may be seen at F. W. Kaldenberg's Sons, 95 Fifth Avenue.

Recent importations of embroideries of the Italian renaissance, vestments and hangings, also French and Italian brocades and velvets in variety have been received at D. K. Kelekian's, 252 Fifth Avenue.

As the demand for art pianos increases the firm of Steinway & Sons, 109 East Fourteenth Street, are constantly adding to their stock. The latest acquisition consisting of a white mahogany case done in an Adams decoration is treated in the manner of satinwood furniture, and is decorated with a running design of interwoven flowers and ribbons with a border of Grecian ornament. Three landscape medallions are introduced in the ornamentation on the case, and on the cover is a larger painting of three graces—dancing figures, outlined with garlands and bunches of flowers. The music desk and four slender legs on a spreader are also decorated with consistent designs, making in all an instrument of unusual beauty.

Another successful recital was held in the music hall of the building on Friday afternoon, at which Mr. Clarence Eddy presided at the "orgue de salon," and rendered a programme of interesting numbers.

Announcement is made by the American Art Galleries, 6 East Twenty-third Street, of an exhibition and

sale of the Vital Benguiat collection of productions of the XVI., XVII., and XVIII centuries, comprising wrought-silver sanctuary lamps, brocades, velvets and renaissance embroideries. Other specimens include rare Spanish, Venetian and Sicilian laces, old textiles, church relics, ecclesiastical book covers in repoussé silver, and other objects of historical and artistic interest.

The entire collection will be on free view Saturday, December 1, continuing daily from 9 a. m. to 6 p. m. until the days of public sale—Thursday, Friday and Saturday afternoons, December 6, 7 and 8, beginning each afternoon at three o'clock.

The sale will be conducted under the auspices of the American Art Association.

A collection of Greek and Roman glass, ancient beads, Egyptian scarabs and coins formed by Azeez Khayat, will be placed on view in the Fifth Avenue Art Galleries, 366-368 Fifth Avenue, on Monday, November 26, prior to sale at auction by James P. Silo on the afternoons of Thursday, Friday and Saturday of the same week at four o'clock. Mr. Khayat, who makes a specialty of collecting antiquities in Syria, has several unusually fine pieces in his present collection, which he recently discovered in the far East. Among the specimens to be shown is a purple glass urn, with emerald green iridescence.

This urn which is known and prized by collectors was discovered at Beisan, the site of the ancient city of Beit Shean. Mr. Khayat is a native of Tyre. He has been instrumental in bringing many antique treasures to American museums.

Preceding the sale of the Khayat Greek and Roman specimens, Mr. Silo will conduct a sale of a private collection of ivories on the afternoons of November 29, 30 and December 1. The ivories will be dispersed a half hour each day before the Khayat sale.

The total of Monday's sale, \$8,134.45, brought the total to date of the Macy sale at the Fifth Avenue Art Galleries up to \$32,901.50. Among the purchasers were J. Alden Weir, who bought a Sheraton folding lid desk for \$200; Mr. A. B. Maclay, who obtained a 1780 Chippendale armchair for \$245, and Mr. W. W. Bosworth, who bought four Colonial chairs by Phyfe for \$240.

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